

# STRAIGHT FORCE

ISSUE #2

SUMMER 1997



INTERVIEWS WITH FOLLOW THROUGH, GOOD RIDDANCE,  
PLANET SMASHERS, GRAFITTI REVIEWS, PICTURES,  
AND THE MOST PUNK FOR YOUR BUCK.



# STRAIGHT FORCE

X MAGAZINE X

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dorky things I like  
**disney's gummi bears, less than  
jake, sXe**

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## submissions

we are always looking for new contributors, especially pictures, editorials, scene reviews, or whatever. Please write us if your interested. You'll make lot's of **cool** friends, guaranteed!

Hey what's going on?!! I hope your excited about this issue, I sure fucking am. Writing a zine sucks, especially all the technical parts of it, which set this issue back about 2 months. Thanks to that, a lot of this stuff is outdated. Deal with it.

My last four zines blew. They were photo-copied crap, with a few highlights among em, which earned me a handful of free goods and a spot on a couple of guest lists. However, I learned a lot from them, and I hope you think that this issue is a lot better than the old ones. I now this doesn't come close to some of the bigger zines out there, but I hope you still think it's cool you negative mother fucker.

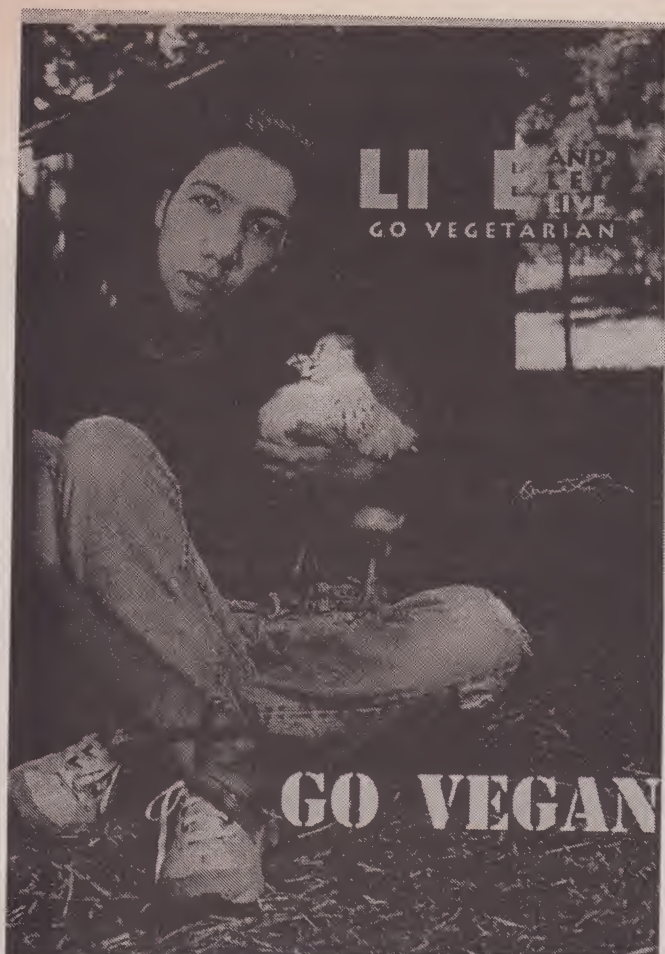
I started a label with my only friend, and we have our first record out by N.W.O. "In With Da Old Out With the New", check it out. They're going fast so hurry up and get one. Contrary to belief some bands are still DIY and pay from their own pockets.

As with all my zines I've got a lot invested into this (and my label) so I hope you like it, please write or talk to me about what you think. I'm hurting in the contributor department so if you would like to be a consistent contributor, or send me any photos (please!) that would be awesome. With that I pretty much wish myself good luck and hope you like this issue.

Bewared that not everything here is serious. If your uptight, or pc, go back to rolling stone. XchrisX

thanks: Brian from Retrogression  
Adam Strong Intention  
Through These Eyes Zine  
Computer Crime Records  
Jay from Hellbender Zine  
No Compromise, Rick ta Life  
Tad and the Attitude Shop  
Bridge Nine Records for the support  
Al Pist, and Trash American Style.





In my last moments in trying to cram together this issue, I kept thinking back to all the comments I got on my last zine. "Too short, not enough news or reviews, the pictures suck," blah, blah, blah. Those comments never really meant a damn thing to me, except for one. Someone told me once that my zine was nothing of substance. That has always drove me crazy.

So every time I sit down on the computer, I'm always thinking, "write something with substance", and I always compare myself to other zines that supposedly have "substance". I know I can't compete with EXTENT, and all those other big zines. They've got a billion reviews, lot's of up to date articles, and the latest insider news. I'm way to far outside of the circle to keep up with hardcore news and gossip. So I'm not gonna get my substance that way.

Well what about all the zines like STAND HARD? Filled with insider jokes, and cheesy nicknames, I'm just not cool enough to think of stuff like that. What's

that leave? Maybe I'll get substance from emulating something like RETROGRESSION, I'll fill my zine with political articles and fierce opinions, backed up with well read facts and figures. There's one thing I can do. I've got opinions, and I can look up facts and figures, but that's just not always my style. At least not enough to fill up 40 pages worth. So maybe I'll just do what MOST other zines do....

EMO....I'll fill my zine with my personal stories and life experiences, and the smell of my favorite flower....just kidding.

Well, seriously it seems to me what's left is to write about ongoing problems in the scene today. But tell me, is that what you really want to read? Articles that go like this:

- "straightedge is a personal thing....it's something I did for myself and it shouldn't make you cool..."
- "being gay rocks....just because you like your sex doesn't mean your less of a person...."
- "crucial=emo free, metal free, drug free...."
- "open your mind to new music... leave your comfort zone..."

Man, if you wanna read a bunch of worn out, emo-fueled, beaten-to-death articles about stuff that you've most likely already figured out for yourself, your not gonna find it in Straight Force. If you want the latest news, who's dating who, what record on what label, or you wanna find out where to get that first C.O.S. record on clear vinyl, your really at the wrong place. BUT, if you wanna read sincere writings, about various things that effect kids and music, here ya go. Not to inflate myself, but I'm here for fun man...yeah I want to make a change; I've got shit to say, and a billion burdens on my back, and hopefully with this zine you'll see what I'm talking about. But, really, if you can't do this and have fun it's no good and your not gonna help anyone or anything. If I can't get you to read this, I might as well not print it. SO ... please take everything here with that storybook "grain of salt" and have fun... XchrisX



# Boston, Gas Stations, Snow, and other horrible things....

Boston is a fucking horrible place. Well no, it isn't really.

The way I figure is if I spend enough time in a cool place, with semi-cool people, maybe I'll be cool too.

My plan always fails.

Most of my last trip was good. It started with a quick two hour drive from my boring high school in Glastonbury, to the Middle East in Boston where I, and about a zillion other kids, saw the **Decendents** and the **Bouncing Souls**. Mosh Mosh Mosh Mosh. As much as that part of the show sucked, I didn't really care because the Decendents played. Wait, did you hear that? Yup, the Decendents played... I'm still in awe.

I spent the rest of the time in Boston jerking off with my friends. Sunday I had to get up and go look at a school about ten blocks away. Yeah sure, I'll walk it's only ten blocks. Get there, yeah everything's good. Sat around in a waiting room for a little, then took a tour. At the beginning of the tour I looked out the window, "hey

again during the middle of the tour, "hey look, it's turning to snow", and by the end of the tour I knew for sure I would die on the walk home. And I almost did.

The ten block walk must of taken me an hour, the whole time contemplating death, suicide, my completely numb legs, why the fuck I was walking around in a foot of slush wearing only sneakers and a T-shirt, and if I should jump the girl next to me for her pretty pink umbrella.

Well I made it home. Barely in time to meet up with a couple of other dorks for a trip to an awesome local restaurant for breakfast. Still contemplating death while we sloshed another twenty minutes towards our destination; starving, cold, and miserable we were comforted to see the bright yellow sign of our restaurant just a block a head. Warmth, food, here we fucking come, yummy yummy. **YEAH BUT NO.** "Hey how come all the lights are off inside?" I asked out loud. Well because the evil gods of Boston closed

the restaurant for this one day of the year, just to spite a dork for trying to be cool. What's the chance of a normal restaurant just spontaneously closing like that? I guess pretty good if your me. Wait, it get's better.

Finally depressed and hungry I decided to leave Boston and go see **Nigel Six's** last show at Pearl St., about two hours



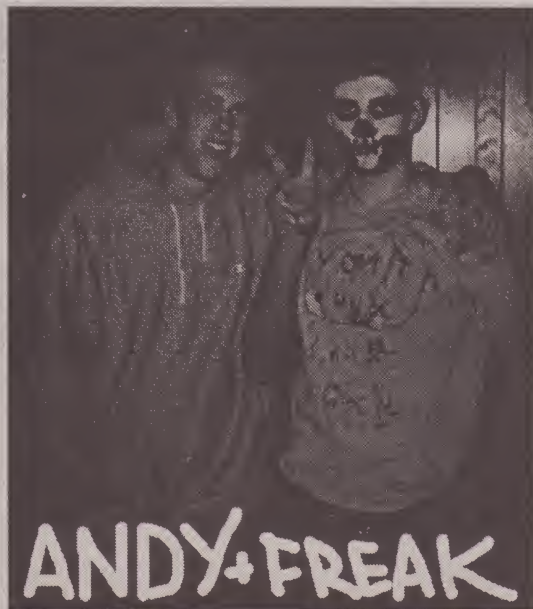
look, it's starting to rain". Looked out

away. So me and effortless andy, the



incredibly slow moron that he is, gather up all our shit and heave it around the corner to the parking lot. The parking lot was just around the corner. It took us about five minutes to walk there, and we figured we would drive the car back to where we stayed, triple park it for a second, while we say our geekly good-byes and be out of there. As if I could be so lucky.

One wrong turn out of the lot and suddenly we were entangled in Boston's fierce web of one way streets, no left turns, and angry students trying to get everywhere really fast. An hour later, (yes that's right it took us an hour to drive around the block) we went to complete our 5-minute



driving a RV forms static with him for parking his ride in her way. Being the chump that he is, he moves his car, again, and starts to pump.

Hey guess what the pump doesn't work. The penis faced attendant rises out of his little slummy square of garbage and let's us now that his piece of shit gas station is out of gas. **WHAT THE FUCK YOU MEAN YOUR OUT OF GAS? THIS IS A FUCKING GAS STATION! WHAT THE FUCK TOOK YOUR LAME ASS SO LONG TO TELL US YOU WORTHLESS PIECE OF SHIT!!!** Yelling didn't help any, so we rolled our car to the next stop.

Well we finally made it to Pearl St. and it was filled with really weird kids I had never seen before, and a bunch of loser skins. The first two bands sucked enormously, even though one of them did dress up as DEVO. Nigel Six finally graced us with their punk rawk presence, and they were awesome.

It was Nigel Six, I love them. They're one of my favorite bands and of course they broke up that night after playing a 20 minute set ( hey, they played New Direction though, that counts! ) I was sad to see them end and after I stopped crying I fell asleep in F.B.A.'s death trap and finally made it home.

goodbyes, and pick up the remains of our crap, only to find our friends had ditched us and went to a student-only cafe. So we were off again to find them.

Banging on the windows of the cafeteria like a bunch of fucking morons (non-students aren't allowed in the cafe) we got their attention, got their keys, clothes, and ID (so we could attempt to sneak back into their dorm to get our shit and get the fuck out). Andy dressed up, and passed as a student, and climbed the stairs that led to the rest of our crap. I waited for him in the car so it wouldn't get towed. Twenty minutes later (yeah, 20 minutes to climb a flight of stairs, unlock a dorm room and grab two bags) he returns with no loot, no bitches, no nada, only a pissed off look and lots of vulgar words.

He **broke** the fucking key in the lock to the dorm room.

What the fuck kind of moron...

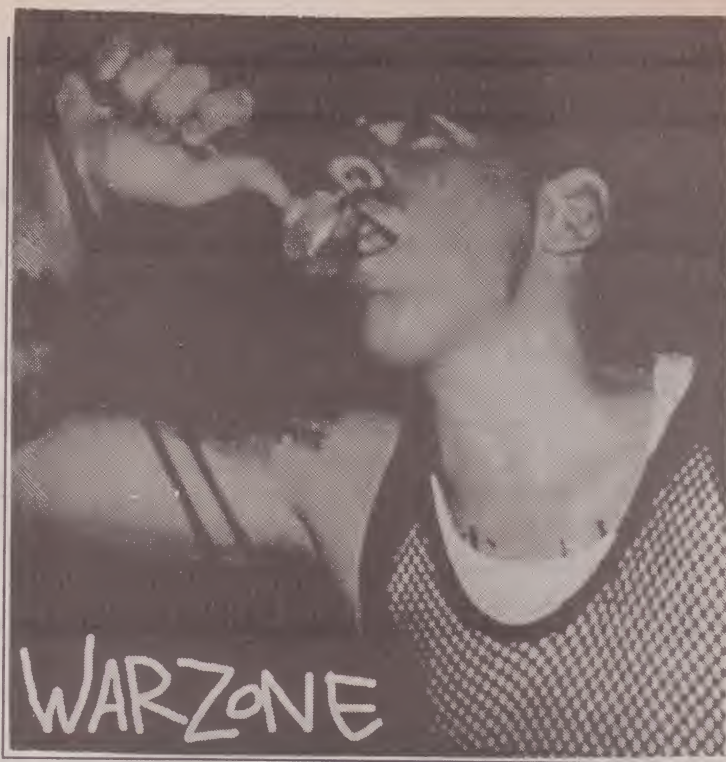
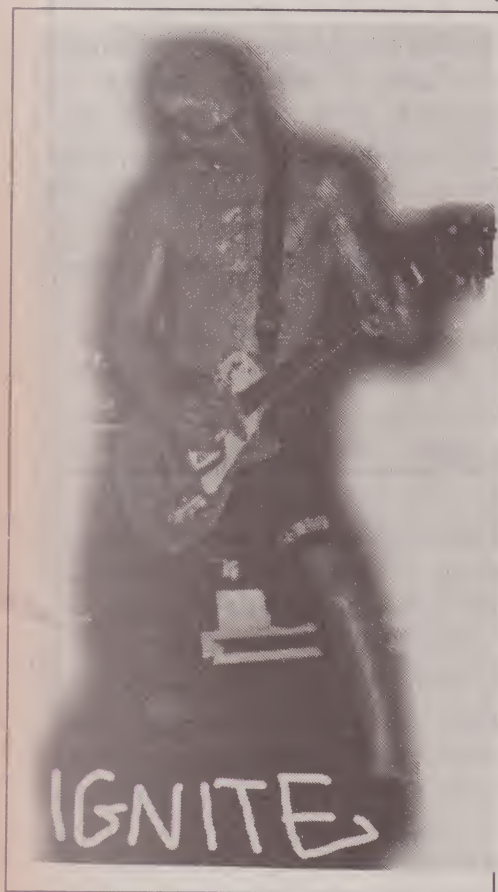
We go back to the cafe, get a copy of the key, and do the whole procedure again. We get our shit, tell

our friends to fuck off, and hit the road. We find the Mass Pike, with no help from fat bastard Andy, and he stops at the first gas station to refuel the rusted piece of shit that he calls his car. He drives up, gets out, gets back in, and moves his car so the gas tank will face the pump this time. Gets out again and some bitch



## THINGS THAT ARE COOL...

• Bands that stay true to what they believe. Bands that stick by what they stand for, no matter how unpopular their views might be, and honestly believe in what they say. There's not a whole lot of bands out there like that but it makes me happy when I see a band stand up for what they believe, even if it's something I don't stand for, I think it takes a strong (not tough-guy strong) person to stand buy what



they believe, even if it means being totally disowned.

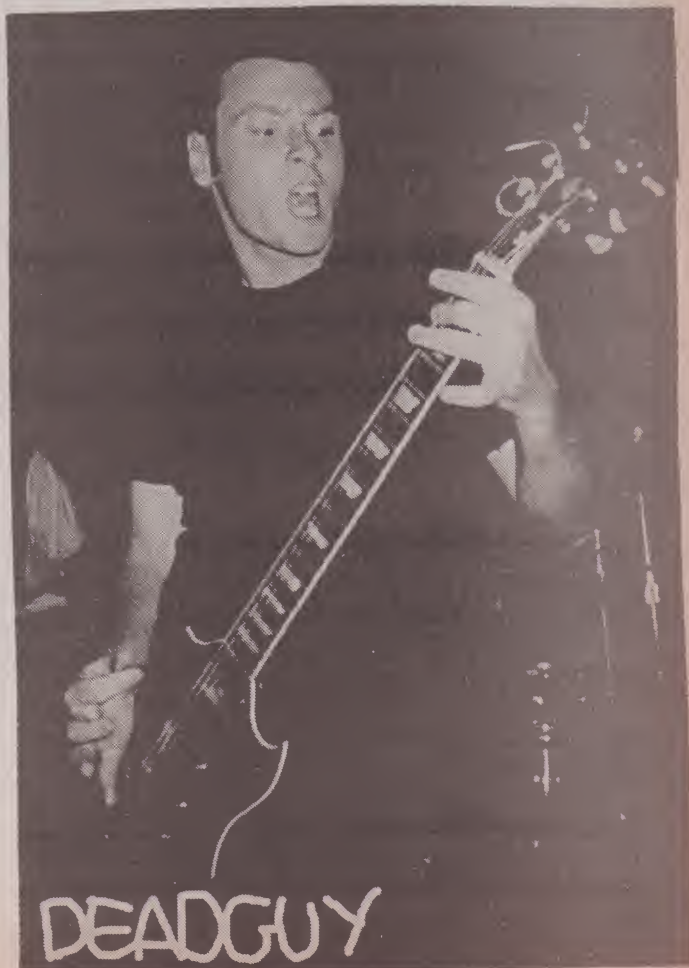
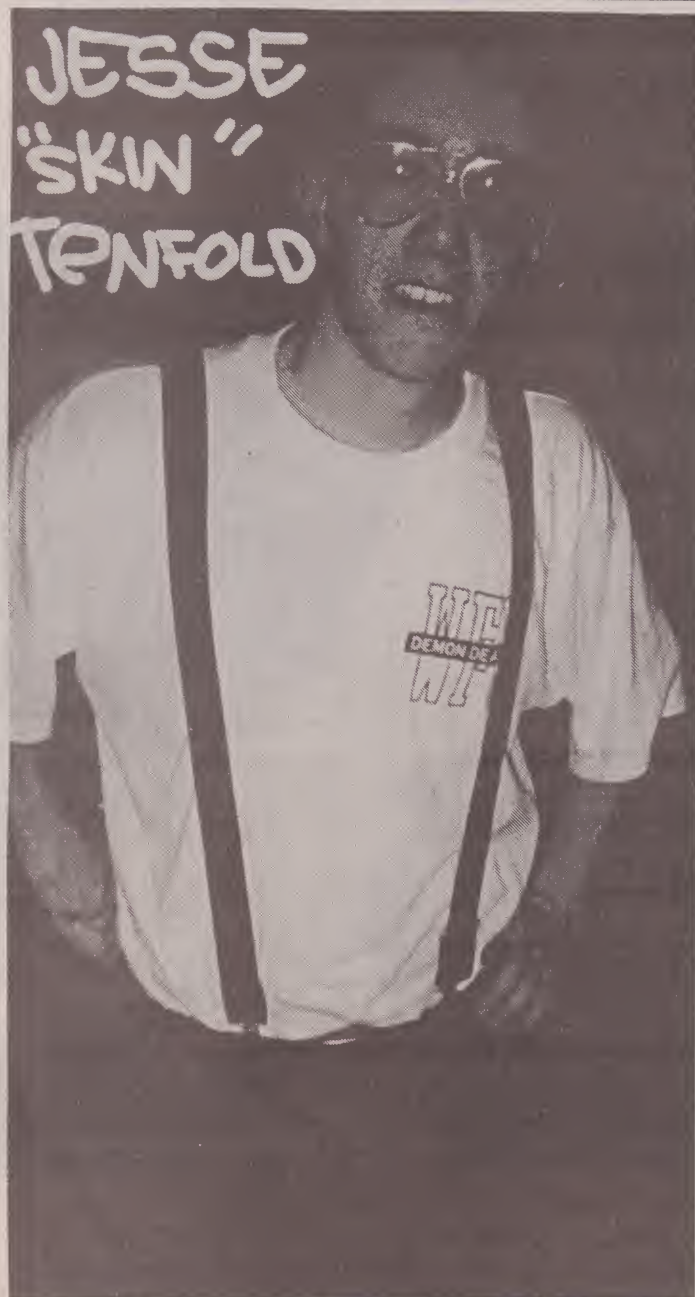
The other thing that I think is fucking awesome in the hardcore scene is the fact that there's bands out there who have found a happy medium between staying true to the scene while still being on a bigger label. I mean practically no bands do that now. There seems to be two paths; you either stay small and painfully DIY, and break the fuck up like a bunch of complaining pussies; or you fucking sell out and take it from some corporate hessian up your, soon to be metaled-out, ass. When a band can rise above this, it's fucking the coolest thing I can imagine. Bands like Madball, who you can order from Columbia House, or buy at the mall, haven't changed their music, or their scene, and still play \$7 shows and sell cheap shit. It's not just Madball, bands like Warzone, Ignite, all of these guys could just wait one minute more, and set their goals to MTV, but they don't and it's awesome.

One other thing I think is cool is big ska bands. A lot of people give the ska scene all sorts of shit because of their seemingly ever so mainstream crowd but the ska scene really has a lot of highlights. You can make it big on the ska scene and still completely run the show the way you want, something the biggest hardcore-metal bands could never dream off. Take Less Than Jake, they're on a major label (Capital Records), they have music videos, a billion records, they're in Rolling Stone, and every kid at my school has one of their shirts. But two weeks ago at a \$6 show, they played to 50 kids and still had an awesome time. Every kid there had the time of their life, got tons of free stuff, and we all got to hang out with them afterwards. They're nice guys, they'll crack your back, or dry your balls with a blow drier just for fun; what a bunch of rockstars huh?



### THINGS THAT SUCK...

Where the fuck do some bands get off thinking their fuckin U2? How many bands do you know that think they're fucking hot shit because they have a couple records out, and are really popular in maybe all of three states? Bands that a year ago were at every show, at 7 o'clock, selling their home-made t-shirts and demo tapes, are now too fucking cock-rock to show their face at a show before 10, or at all if they're not playing. Bands that won't play shows at teen centers or VFW halls because they won't make their \$200 guarantee. WELL FUCK YOU!!!! That's NOT hardcore, and we don't want you here even if your music is still awesome, if you don't give a shit about your scene were not gonna give a shit about you. Don't pass go, don't play in new milford, and don't collect your \$200, go straight to fucking Lollapalooza where your real fans are!





# FOLLOW THROUGH

**Follow Through** is the hottest item in Connecticut hardcore. They consist of CTS most wanted teen-idols, and are the best band thing around here. It's been over a year since this band started up, and they are just starting to be recognized for the sXe warriors that they truly are. Through line-up changes and criticism Follow Through has stuck together so far and I doubt that will change.

This interview was done Feb. 7th at the Newtown Youth Center. I did this interview right after their set, which contained a handful of different covers, and big time instrument switcheroo's. Present during the interview were **Craig Mack** (vocals), **Billy** (drums), and for a short and while **Ian** (guitar), and a few special guests.



**S.F.-** First of all, you guys had a fucking awesome set (hey, someone's gotta be the ass-kisser). You seem to rag on emo stuff a lot, just joking and all, but I personally see you as a sort of emo band. All your lyrics are very emotional and very real, and sometimes when I watch you sing I feel like

your either going to cry or beat someone up. You take it seriously, so don't you think that's considered emo?

**Craig** - Well, you know what, what I consider emo is a bunch of people getting up on stage and bitching about their



problems, like shit that's happened to them and they just bitch about it, they whine about it, and they never propose any solutions about the problems. When I get up on stage, you can tell the songs that mean a lot to me, and they songs I just wrote because I had to write songs. I get up on stage and I go crazy, because I believe in the words I'm saying, that's what hardcore is. Lyrics that make sense, and lyrics that you can relate to your life. It's not like getting up on stage and singing a bunch of shit like just outlandish lyrics.

**S.F.** - Like you just broke up with you girlfriend?

**Craig** - Yeah, Or like all the metal bands in the hardcore scene today. They sing words that don't make any sense. They hide the meanings with a bunch of big words that they probably don't even know. They sing about Satan and stuff like that. What does that mean anymore? Kids can't sing along anymore cause it doesn't affiliate with their life. Hardcore show is about going to school every week, living your life every week. Going to school and getting pissed off at all the shit that happened, getting fucked with by the in-crowd: girls, all the jocks, and shit like that. Go to a show and it's like a pressure release, it's not like the bands are any different that you. They're singing about the exact same problems you share in life. So that's one of the reasons I really get into my lyrics.

**S.F.** - I don't wanna say any names but this loser came up to me during your set to say bye to me, cause they were leaving

because apparently you offended their ever so p.c. views on gays...

**Craig** - Well some people can't take a joke. ( Follow Through's set that night, consisted of numerous jokes, some about gays )

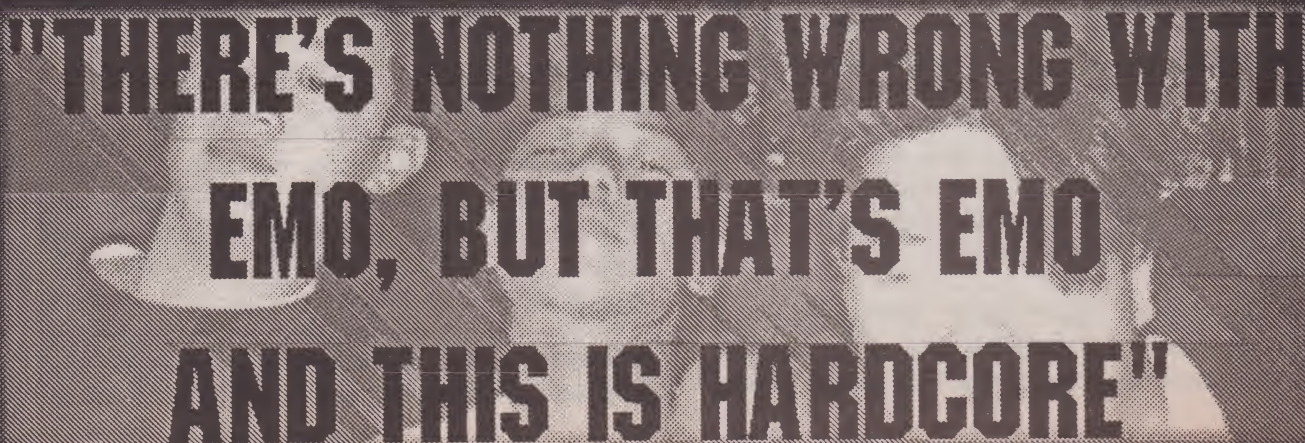
**S.F.** - Yeah, that's the way I see it.

**Craig** - Well I hate to say this, no I don't even hate to say this, I have a lot of gay friends. I have friends that are gay, not anybody that..., well I have close friends that are gay. I mean Jesse Stand Hard is gay. It doesn't mean that I hate gay people when I say gay or anything. I mean gay people are gay people. I rag on everybody. It's not like I'm gonna rag on gay people cause they're gay. I'm not gonna not rag on them cause they're gay. I mean if their gay it's a choice they make, great. But I'm still gonna pick on them about it, I pick on everyone about everything. I don't think it's me being immature about it saying, 'oh don't be gay', I think it's them not being mature enough to take it.

**Billy**- (who had left the room and came back) Yo, I told Neal Tenfold you have lots of gay friends and he's gonna kick your ass.

**Craig**- If your gay whatever man, I mean it's like I said, you should just learn to take it. I pick on everyone no matter what you are, emo, hessian, gayrods, whatever. Cigaretters, drunks, it doesn't matter what you are...

**Billy** - Straightedge kids...



"THERE'S NOTHING WRONG WITH  
EMO, BUT THAT'S EMO  
AND THIS IS HARDCORE"



**Craig** - Yeah straightedge kids, fucking **Earth Crisis** straightedge kids. It's not like I have anything against gay people. Like I said, I do have a lot of gay friends.

**S.F.-** Right

**Craig** - You know it's just a joke. It's the choice they make. If someone takes it the wrong way, we'll fuck 'em, not to be mean, just fuck 'em. Tell them to grow up.

**Billy** - Yeah, another thing. It's that hardcore has lost it's fuckin sense of humor. You could fuckin go to any show, and be like, 'dude, fuckin,... fuckin,' just joking around, 'dude fuckin...' humm....what's a good example...gay people, I'll use that example, that ones so over used.

**Craig** - Take that fucking lollipop out of your mouth...

**Billy** - (takes his fashionably cool people pop out of his mouth) The gay people one is so over used cause you can go like, 'damn that's so fucking gay man', and people will be like, (in a very p.c. anal voice) 'dude it's really fucked up that you say shit like that. That really offends me...'. Speaking of gay people there's one right now... (enter Rich Groundzero)

**Craig** - Hardcore is not about being politically correct. It never was about being politically correct. Ya know, hardcore is hardcore, it's about excepting everybody, ya know, it's not about...well whatever.

**S.F.-** I read in some zine recently that today if you have an X on your hand your hardcore, and if you don't your metal, even if your music is the same...

**Craig** - Yeah that's true. Not to rag on Earth Crisis, or anything, but as far as I'm concerned they're not a hardcore band.



They're a metal band with hardcore beliefs. They get a hardcore crowd because they have hardcore beliefs.

**S.F.-** Isn't that still hardcore thought? Isn't about what you feel?

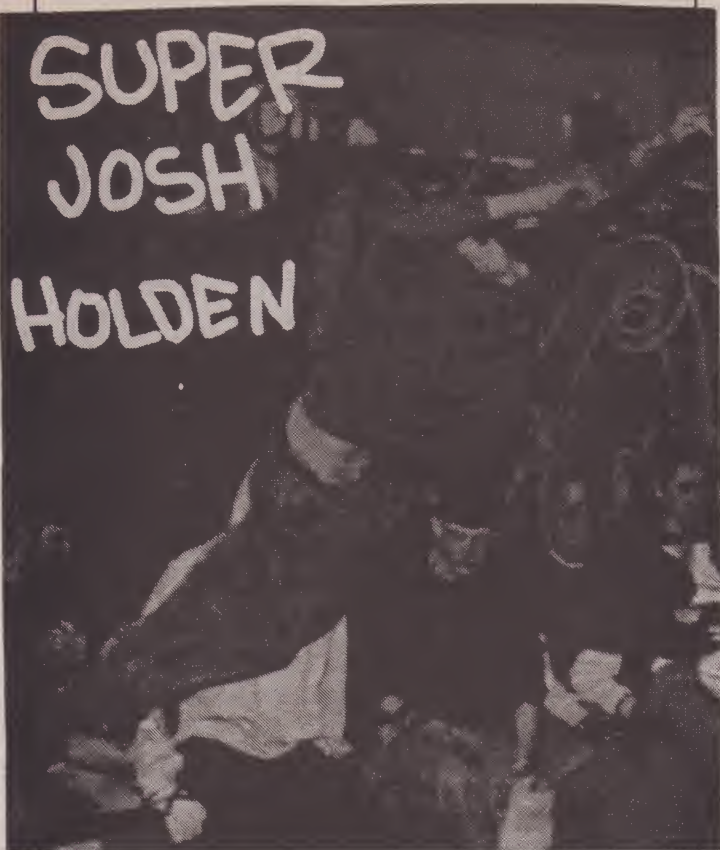
**Craig** - It's what you feel, but that's not really true, I mean metal is metal, with hardcore beliefs. If you believe in the hardcore spirit it's not about getting up their and chugging away at E chords with harmonics and stuff, and yelling about stuff that nobody can understand. Like I said before, hardcore is about your beliefs, but you can't take it that far. You can't start playing metal, cause then there's no difference between you and everybody else, you might as well go play on the metal scene. You could go play at Tuxedo Junction, or the Sting (two rather big CT. clubs) and play their and you'd get a bunch of long haired kids moshing around to you.

**S.F.-** Kids think Earth Crisis sold out, because they compare their old music to what they're playing now. Do you think that's what happened (they sold out) or that their music just progressed?

**Craig** - Like I say on stage a lot. What's happened to hardcore is that the only major labels right now are Revelation and Victory, that get distributed everywhere. They get to everybody, everywhere. And Victory, not to rag on them, but besides Warzone, and sometimes Cause for Alarm, everything they sign is basically metal. It's all metal, in one form or another it's metal



# SUPER JOSH HOLDEN



with hardcore politics. It's not like they push it on kids, but if that's all kids can get a hold of, that's all they're gonna like. The same thing with Revelation, unless the buy 1-15, maybe 1-20, it's all emo. **Their is nothing wrong with emo, but that's emo, and this is hardcore.** It's like we've lost touch of what hardcore was and what hardcore is. I don't think they sold out, but that's what is excepted now. If you go around and play a kid that, that's what hardcore is to them. It's like they have no clue what hardcore. about, and they never will.

**S.F.** -Tonight a great punk band played (Chellovek 4), but no one really got into them, or really even watched them. It's seems since the crowd was hardcore kids, and the band was punk, (and not sXe) it just didn't mix. But the music is fucking similar...

Craig - Ya know it's like, you don't have to be sXe to be a hardcore band, I mean I have an X on my hand, but I was up there (watching the band). But I mean, this was

the first time I've ever heard that band, and I liked them, I liked them a lot. I know they knew more of the roots that half those kids out there.

**S.F.** - Definitely.

**Craig** - And the kids who didn't know the roots were the kids in back hanging back, 'Oh fuck it they're a punk band'. What do you think Minor Threat was? What do you SSD or NOFX are? Ya know their punk bands, and that's what gets you into it. I mean to be honest, that's what got me into hardcore. You know like Minor Threat, Pennywise, Bad Religion. Punk and hardcore aren't that much different, I mean hardcore...they take it seriously, they take it as a movement. Punks have just lost touch with their movement and just like to drink now. (laughing) I still like punk. If you listen to punk and old-school hardcore, there's not that much difference to it. You know, different words, a little less moshier, but ya know. I think everybody should respect (Chellovek 4) for how good they were, instead of just segregating them by how they look. If I look at them, they look like a bunch of old hardcore kids to me. I mean a lot of kids I see today with big pants, and fucking huge victory shirts, they look like a bunch of ravers to me, with piercings all over them. They look like a raver, like a fucking ghetto kid. That's not hardcore. That's not hardcore at all. I look at Chellovek 4 they look like a bunch of old hardcore kids to me.

**S.F.** - The scene's so fucked up with all it's divisions...

**Craig** - I think the scene has progressed so far, it's gonna be impossible to get it back. I mean Connecticut is a metal scene. They can book shows with all metal bands, call it a metal fest, and 250 kids will go. Not that that is a bad thing. but I'll book a hardcore fest in Connecticut, when with six old-school hardcore bands that are huge in other states, and 30 kids will show up. There's no point in that. You gotta get off your ass and go to shows. (Neal walks back in) I mean if all these bands are



singing bring it back, we gotta go and get all the new kids and take it back.

**Neil** - "Street by street, block by block"

**Craig** - Yeah, fuck that. If we have to take it back were gonna take it back. Not with a metal band, but with a hardcore band. Have kids sing a long, have kids dive. Do everything.

**Neal** - That's why Tenfold broke up.

**Craig** - Even though Tenfold broke up, they're still one of my favorite bands. (mine too - chris)

**S.F.** - What do you think of this play their last show unannounced in front of 20 kids deal? (the way Tenfold broke up)

**Craig** - I think it's stupid. There's a lot of kids who are disappointed that they broke up, and they're never gonna get to see them again. Their a bunch of bastards.

**Neal** - We'll play again.....Maybe.

**S.F.-** Okay, shitty question time. Where do you see Follow Through progressing into?

**Craig** - I don't know, I mean we started off as a band like a year and half ago maybe. You know people would laugh at us.

**S.F.-** People wouldn't take you seriously...

**Craig** - Yeah, ya know they wouldn't watch us. We progressed though, we've got a decent following now. We are a band that's not gonna kiss anyone's ass. (only figuratively, if your cute craig will kiss your ass). Were never gonna kiss anyone's ass to get something. Ya know, drop the way we play to get signed. If they don't like a hardcore band then were not gonna get signed. Were gonna keep playing the way we play now, fast, harder, more aggressive music. Hopefully something will come up. If not, we'll be happy breaking up in a couple of years. Knowing that some kid sometime sang a long to us, and believed what we were saying.

**S.F.** - H2O to Epitaph, what do you think?

**Craig** - No matter how old school you are, or how old school you think you are, you can't criticize **H2O**. I mean they've been around, way longer than I have, longer than a lot of people. I mean....**Insted** was on Epitaph. A lot of people were on Epitaph. Insted's a great band. I mean people are on Epitaph, that's not selling out. It's not a huge label, I mean it use to be do-it-yourself it just got big. I mean, Victory and Revelation you can get at malls now, people don't call them sell outs. Roadrunner...

**S.F.** - Like **Madball** stuff...

**Craig** - Christ, they were do it yourself. You can't call bands sell outs for getting a bigger label, good for them. You can't call a band a sell out, as long as they don't lose touch with what they're doing. I mean (H2O) is a great band, you can't criticize a band that's been into hardcore twice as long as most people.

**S.F.** - (fruity lookin sweater plastered guy enters, and tell us we gotta leave) I guess Mr.Gay Faggot want's us out right now.

**Craig** - Yeah exactly.

**S.F.** - Any shout outs to cool people you know? Any one you hopefully wanna lay with?

**Craig** - Shout outs to **No Way Out**, I wanna get laid with them. And **Fastbreak**, they my boys.





**I hate gossip.** It's probably the thing that bothers me the most on the hardcore scene, if not the world. It drives me fucking crazy, more than yogurt tossing kids at Earth Crisis show's, or girls mackin' it with guys that already have girlfriends. It seems that every where there's some sort of overgrown clique, with self-entitled leaders and a bunch of clubby-insider followers. I can't stand it, and I'm not about to go write a whole zine (which is unfortunately what too many people are doing now-a-days ) dedicated to some "cool" news that has nothing to do with me or most people. With that in mind read on, this is a small collection of news I somehow butted my way into finding out about, most likely completed by eaves dropping; and I thought you might be interested...

I being the loser that I am really have no right talking about people and things I don't know, but, here it goes anyways...the new **All Out War 7"** is done, and should be out soon on the same label that **Drowning Room's** CD is coming out on, also on that label is a new comp with Fifth Season (members of All out War) and Drowning Room... **Tenfold** has finally split into their separate ways, bands birthed from these Glastonbury teen idols have been Fastbreak, Follow Through, and a rad new band called **In My Eyes**, soon to be the next Y.O.T. Tenfold also has a final 7" with three unreleased songs coming out on **Bridge Nine Records** this summer...**No Way Out** is an awesome new band from CT, and just released a 7", go see them all the time and buy all of their stuff or you are a complete sucker and do not belong at shows...If you bought the new **Less Than Jake** cd, and have been desperately trying to find the hidden track, try rewinding the first track. The only reason I would waste my time giving away such a dumb secret is, well I don't even know, I just wanna get laid...this years **Hardcore Fest** will be June 27 + 28, featuring **Lifetime, Texas is the Reason, Propagandhi, Less than Jake, Weston, Snapcase, Faultline, Shades Apart, Beta Minus a Penis**, and more, call Chad Rugula for details ( 717.819.0480 ), benefits will be going to

**Food Not Bombs...** supposedly **7 Seconds** will be making their pop-punk asses this way also later on in the year...both **Jasta 14** and **Big Mistake** have reunions coming up, cash in while you can...**Buck-O-Nine** has a new record out and will be touring again soon, same goes for my fellow Canadians **the Planet Smashers...**the **Too Skinnee J's** have a new CD out and might be signing to **311's** current label **Capricorn**, watch out...Andy Healy at **WNHU** owes me \$16.50 for a Sno-Core ticket, which really wasn't that good besides LTJ (orange 9mm and face to face just aren't good)...**Groundzero** has a full length CD coming out soon, they recorded at Salad Days and will be touring the east coast this summer...**Johnny Too Bad and the Strikeouts** have a bunch of new crap out including, a 7", and 20 buck rock star video, and a CD on Moon Ska which should be out this summer...the recording of **Oil Skampalation 3** is gonna hit CT this time at the El N Gee May 10+11, featuring the reunited (again) **Nigel Six...Follow Through**, ct's best band, will have a CD out on Smorgasbord some time this summer, Follow Through also has some line-up changes, they're now featuring Jesse Get's Hard on bass, all you gays better watch out...it's still not cool to be PC so fuck you!!!...



# ABORTION

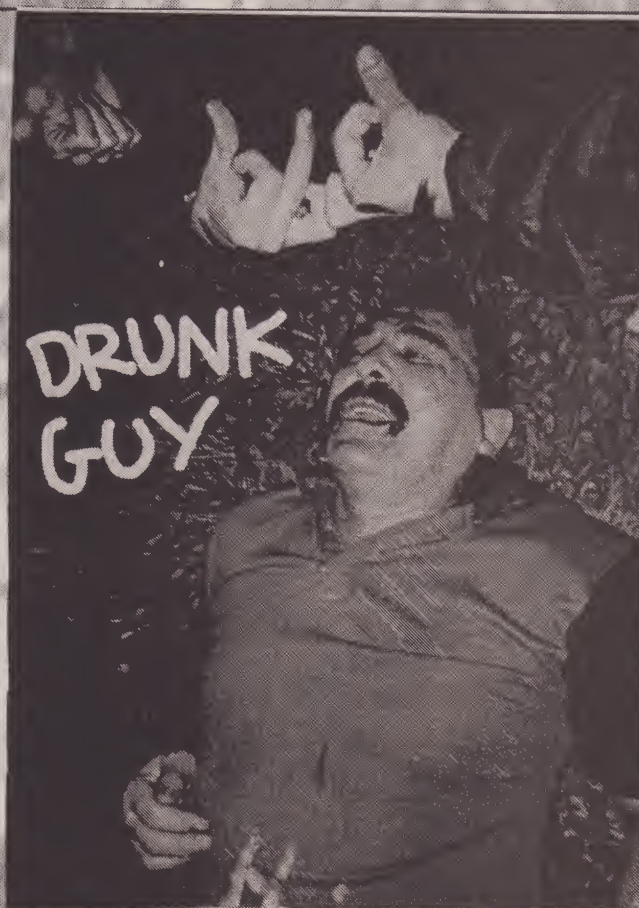
## [NOT A HEAVY METAL BAND]

It seems like when ever I read a book or a story or anything these days, if there happens to be a pro-life character, they are always portrayed as a gun toting, fetus throwing nut or a rich old republican fat guy. This is really starting to piss me off. It seems like every single sitcom has had at least one scene where the female main character has shouted "Why should you have the right to tell me what to do with my body?!!" And then the fat guy just runs away or something. Is it to much to ask that at least some of these shows present a more fair view of this issue, maybe by having the character give logical arguments against abortion and not always being the bad guy?

I guess the reason for all this bullshit is that being pro-choice is popular now, and the people that write these stories and TV. shows know that people like to hear that they are right; not why they are right but just that they are. They also know that they don't like hearing reasonable arguments from the other side, which only confuses things in their heads. The problem with this is that the media and entertainment industries are setting the morals of millions of people, and relieving these people from the burden of thinking for themselves. This gives these industries way to much power and control over society. (sorry if this getting too punk rock)

So all I ask is that you make your own decisions about what you feel is right or wrong, and before you stand up and cheer just because Roseanne trashes some bigot who doesn't have a clue, think about what she actually said. Do you really share her opinions, or are you just letting her think for you? I grew up in a family with all pro-choice people and I was brought up with the implication that pro-choice is right and pro-life is wrong. This was the way I felt until one day I woke up, actually thought about it, and realized that that's not what I believe. Anyway you probably noticed that I didn't actually give any reasons of why I believe abortion is wrong. I did that because that's not what I wrote this about, and I wanted to stay away from that, but if anyone wants to write me, I'll be more than happy to share my opinions with you. I've still never heard a good argument for legal abortions except in cases of rape, incest, or the mother's life is at risk. So you can write to me if you want to hear some logical reasons why our society shouldn't tolerate the use of abortion as birth control, or you can just keep on watching TV. -fat bastard Andy

This picture was taken at the Sports Palace in New Britain. We were hanging out outside and found this dude passed out on the grass. You can kind of see by the inverted cross on his forehead that we had some fun with him. Don't worry he lived.







'My friends are getting famous,  
They're all on MTV.  
Interviews in Rolling Stone,  
and I'm in Jersey Beat.'  
- Screeching Weasel

## Jersey Beat #58

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### BACK ISSUES

#53 (Winter 1995) **MAKING IT IN NEW YORK:** A Special Report on the special problems and challenges faced by bands in NYC - interviews with Quicksand, Jeff Buckley, Xanax 25, plus an in-depth interview with punk legend Mike Watt, plus local bands, reviews, photos, columns, etc.

#54 (Summer 1995) **THE DO-IT-YOURSELF ISSUE:** Tips on DIY projects like recording at home, putting on shows in your basement, running a DIY labels, & publishing a fanzine, including interviews with local notables who Do It Themselves; American Standard interview, NJ Hardcore Scene update, the usual reviews, photos, columns, and so on.

#55 (Fall/Winter 1995) **OLD PUNKS:** Into Another, All, Civ, and Keith Morris of Circle Jerks talk about the current state of punk; plus Jawbreaker on their major label LP, local bands Urchins and Mars Needs Women, zillions of reviews, and all the other cool stuff.

#56 (Spring 1996) **ABC NO RIO:** The Rise & Fall (& Rise Again) of NYC's only all-ages, DIY punk collective; plus up-to-date interviews with Mike Bullshit, Chisel, and Hell No; Melting Hopefuls, Resolve, Solution AD, a Queers/Cletus tour diary by their roadie; SXSW '96; and all the usual stuff.

#57 (Summer 1996) **SUBURBIA!** Murphy's Law, Weston, Kid With Man Head, Trip 66, Illness, Footstone, Tommie Griggz, Boss Jim Getts, All Fall Down, and lots more.

# HELLBENDER fan zine

issue 10 out now! issue 10 out now!



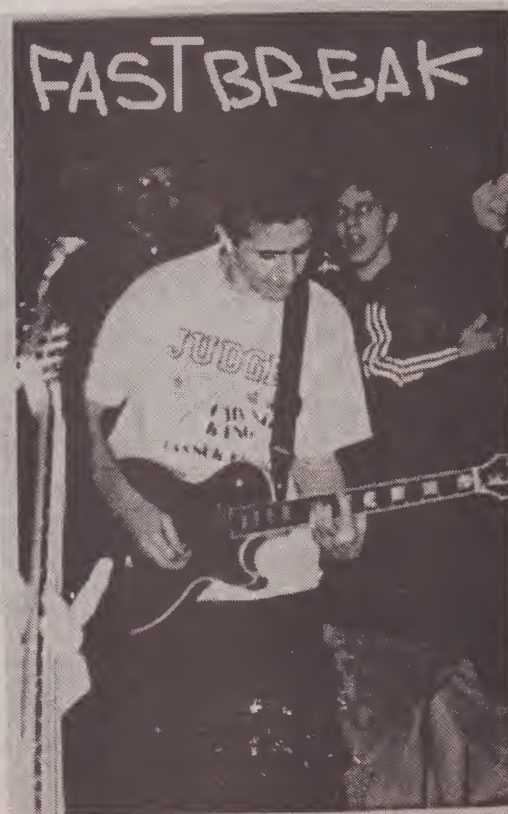
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## Punks Dead. Really I swear, I saw a thing about it on TV....

Punk Rock died. Stop moaning and keep on reading. Really it fucking died. It had a good 20 or so, odd years of life, but it'd dead. People aren't coming to terms with this so hot, as the fashion punk friends of my little sister roam my basement for new punk rock things to die their hair with, so I figured I'd try to clear some stuff up for you confused ones out there. I mean, to those who still feel a strong connection to the punk scene, it will always live through them. But in general, what punk has transformed to in the 90's just isn't what punk is, and what punk use to be, isn't here anymore.

The 70's. I was one year old, spending most of my time out in western Canada chillin' in the mountains and poundin' breast milk. But this is what I've read: Mainstream, as always, really fucking sucked in the 70's. It was a quagmire ( vocab word of the day ) of trendy social ideas and fashions, forced down everyone's throat. You either bought into these ideas or were outcasted. Those who saw a better, freer, anarchic societies, rebelled; with different ideologies, thoughts, fashions, and eventually their own music, PUNK.

Bands like the Sex Pistols, the New York Dolls, and the Ramones, headed off a twenty year rebellion of everything that represented the mainstream. They rebelled against authority, fashion, music, capitalism, fascism and every other herd-mentality based idea. They wore what everyone else wouldn't;

chopped kool-aid died hair, chains, spikes, ripped clothes, boots, suspenders...and they openly talked about what most people back then wouldn't even dream about; anarchy, equality, freedom of speech and on and on.

These kids were rebelling against the mainstream, they formed a community among themselves and formed an extended family among fellow punks and squatters. They watched out for each other and became each others brothers and sisters. They formed individual, tightly knit families in New York, Connecticut, California, etc...yet they were all bound by the music, punk. It was an enormous community, based not on JUST the music, but by ideals and friendship, fuck fashion. Then it all fucking died.

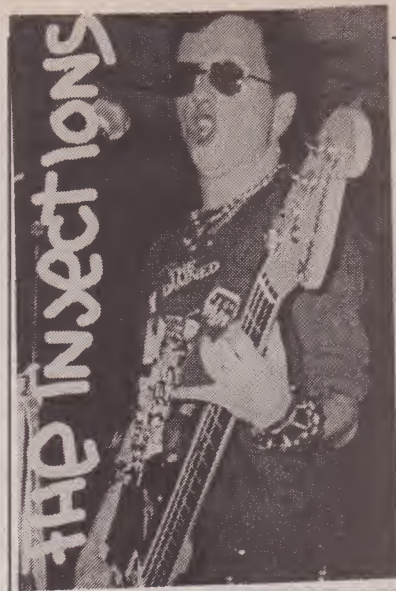


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It didn't happen all at once. Not because Green Day became popular, or every kid at your school bought a Rage Against the Machine shirt, or the fact that you can buy the new Earth Crisis CD at any mall in the world. But the punk movements real driving force, united rebellion, died; and along with it so did their community.

Punk's not a rebellion anymore. True punk, of course still is, the kids outthere that still have something to say, and something they believe, the kids out there that are rebelling against our fucked up society and want



to do something about it. These kids, 20 years ago, would have been punk. But now, thanks to money and greed, punk is the kid in your school, freshly Hot Topiced out with daddies sleazy cash, boasting that Rancid shirt and green hair, who has never heard of anarchy, and will never stand up for anything not mainstream. This is what "punk" is considered today. Punk's not about community. How many punk rock kids do

you see today standing together like friends, like family, until the end. None. Today no one gives a fuck about anyone else, besides the 3 kids in their comfort circle; and they would be glad to sell them out for a Less Than Jake Pez Gun.

Mainstream punk makes as much sense as a serious Weird Al song. They are two things that mean exactly the opposite, and when this happened punk died. Punk is as alive as BOLD, it's dead man so let it go.





**The Planet Smashers** are one of my favorite ska bands, they come from the great white north, Canada, just like me. If you haven't got a chance to get their CD, or 7" it's a must for all ska fans. I did this interview about two months ago, sorry it's so short and boring...i lost my pictures of them so I threw in a skinner j's pic.

**What's the line up in your band, and are you all original members?**

Matt Collyer-Guitar, lead vocals (original) Dave Cooper-Bass, vocals (original) Tim Doyle-Drums, Travis Wilkinson-Trombone, vocals (original) Leon Teau-saxophone.

**What is the newest movement in your band and where do you see yourselves in the future?**

Umm.... We have a new 7" out on Jumpstart Records and three new tunes recorded this summer (96) in Vancouver. In the spring we'll be recording a new disk, to be produced by Chris Murray and Venice Shoreline STOMP records or may '97.

**What would you say about your scene change about it?**

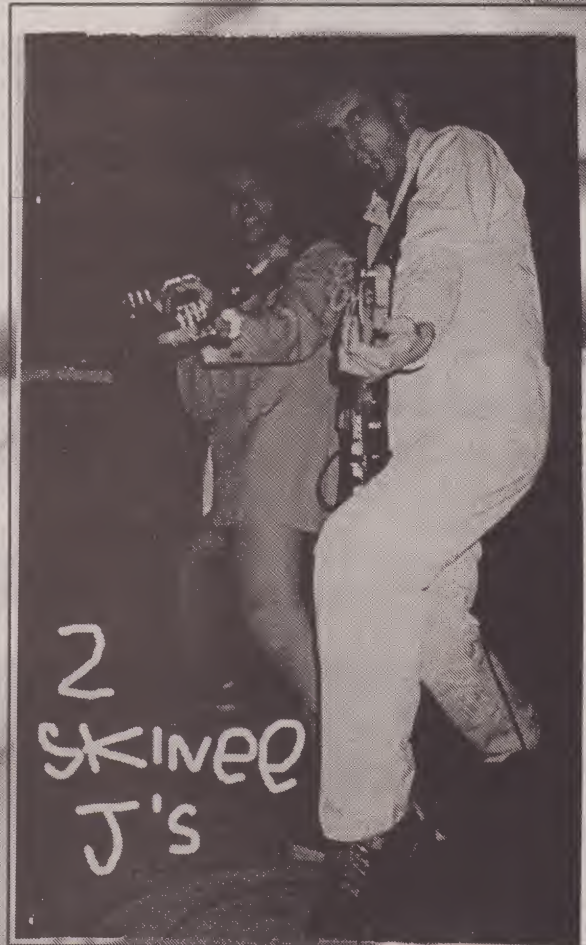
It's hit the point out numbered. People are starting to much. So...it's up to Kingpins to let people what's not at a ska anybody...

**If your band could would it be?**

Have some fun. Don't Just relax.

**So you have any records, and how's going?**

The label is cool. Very winter. We've got a Smashers will be summer. (If your the smashers for their summer newsletter -chris)



**is the best and worse things and what do you want to**

where the rude boys\girls are by...less knowledgeable fans. get knocked around a little to bands like us and the know what's acceptable and show. Skank...don't kill

**get a message across what**

take anything to seriously.

**plans for upcoming tours or stuff with you record label**

busy, four new releases this new record, TOUR. The touring *extensively* in the interested in tour dates write

**What would you say is the biggest difference between the Canadian and American scenes?**

Canada is more isolated. The only USA bands that come here are the Pietasters (west coast), All-Americans, Inspector T, and a bunch of cool New Haven bands ( Thumper, Johnny Too Bad and The Strikeouts, JC Superskaj). The Teasers are TOO expensive for the Canadian promoters so no go. Consequently, the bands are severely influenced by the All-Ska comps and other popular ska music I guess.

**And that's it, any shout-outs or other cool thing like that you wanna say?**

we love New Haven's Tune Inn and all the cool people that come to support ska and the club! (yeah that's right, they said they love the tune inn -chris)



I know this kind of shit is immature, petty, and judgmental, but fuck it. So just like in Seventeen, take the quiz, and see how much of a loser you are.

- You don't think the new Fastbreak is hardcore. LOSER!
- You like the first Tenfold record better than the new one. BIG LOSER!
- You don't like people who make jokes about gays.
- You don't like people who make jokes.
- You don't like gays.
- You've been caught in your room learning the words to No Doubt.
- You've been caught in your room jerking off to No Doubt.
- You like No Doubt.
- You don't go watch a new band if your not friends with them.
- You've tried to make your own X swatch.
- You have an "as if" sticker on your car.
- You X up, and don't like the way it came out, so you lick all the ink off and do it again.
- You move to Boston.
- "Booze or Loose"!!!
- You thought the minor threat song went, "I'm not straightedge!!"
- You thought Tofutti was called TwoFrutti.
- Your in the STRIFE video.
- You try to play off jumping on kids feet first as cool by calling it a "cannonball".
- Your ride home from a show consists of making fun of what people were wearing that night.
- Your ride home from a show is at nine o'clock cause you didn't stay to see the last bands play.
- Your ride home from a show consists of explaining to your girlfriend why you didn't hang out with her at the show.
- Your the kid who yells, "what happened to UNITY" whenever there's a fight at a show.
- Your the kid who's wearing a shirt you just bought that night.
- You miss a show to go make out with your old girlfriend.
- You have a girlfriend.
- You try to pick girls up on the Internet.
- You actually pick a girl up on the Internet.
- Emo kids right you complaint letters.
- Breast Squad.
- You've got into shows for free before cause you were sleeping with the promoter.
- You've got into shows for free before cause you told the promoter you'd sleep with him.
- You unplug Line of Fires amp's at the Tune Inn for fun.



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## Don't forget that fur still hurts....

Recently, I was going through the last Vegetarian Times when I found some pretty depressing statistics. According to the article sales in the fur industry are actually increasing. In 1995 the industry grew 10% to \$1.2 billion, and this has been a trend for the last four or five years. How did this happen? Everyone thought the fur industry was done in the late eighties and early nineties, but now it's not as trendy to protest fur as it was back then and fur is actually getting more popular. Part of the reason for this I think is because we moved to quick towards our next goals.

We could have destroyed the fur industry when we had a chance back in '91 when furriers all over the country were going under because of negative advertising and protests. But instead of landing the final blow, everyone celebrated too early and moved on. Now, what we thought was a dead industry is making a comeback. This has to stop. We have to destroy the fur trade, the most unjust, deadly, and unethical business before we put all our effort into achieving the next step.

I'm not saying we should stop working on other animal rights causes by any means, but I think it is important to combine our energy and get rid of the fur industry first. We have to get the information out there and make sure everyone knows exactly what goes on in the making of a fur coat. We also have to increase the number of protests and demonstrations and show people that it is still completely wrong and selfish to buy fur no matter how well fur sales are doing. We're never get going to get anywhere at all on other fronts if we don't win this battle first. Think about it, how are you going to convince someone to stop drinking milk when they are wearing forty dead animals on their back?



C.T.T.C. (CT Teen Chat)



**R**eviews...Here they go. Some of this stuff is really new, and some of it is over a couple of years old. I know all the new stuff didn't make it into this issue, but it'll definitely make into the next one. Pretty much all the stuff here I was able to somehow get my grubby paws on for free, so if you wanna be seen here just send away, almost everything I get gets reviewed by either me or Andy (aw). The opinions here and interpretations are completely off the reviewer only, so if we really fuck the definition of some song up don't get mad.

**Big Bubba : Justifiable Homicide CD**  
fistfight records

Pist off-political- 'im gonna kill you skum and all of your altern-hippie friends-blow you up- then shoot myself- toughguy- gun-toting-Oregon hate punk. This cd is completely stuffed with angry punk, with not so-angry music behind it. Sometimes slow and dragging, this cd doesn't back up it's hard lyrics with hard music. Overall it's rather typical, but good, punk; just not as hard as you would expect from a band who's every song has a reference to guns and killing someone. I like the drums, they do some mixed up type stuff, and overall the lyrics are so angry they're funny. On **Pacifist or Terrorist** the lyrics growl about bombing people and killing the president and his cat, then beating his wife. Pretty cool! Besides the shitty, Blanks 77 rip-off art this is an overall good buy, plus it sells for \$8, which is rare today. Big Bubba, PO BOX 40231, Eugene, OR 97404.



**Circle Storm : Spirit 7" Revelation Records**

Chain of Strength with a couple line-up changes. They still keep the same feel on this two song record. Both songs, **No One to Blame** and **I Won't Turn Away**, were recorded in '88 and just released last year. If your gonna go out and buy the original Chain of Strength repress you better get this too while your at it, it's worth it. Ambassador Records: 976 W. Foothill Blvd., Ste. 464, Claremont, CA 91711.

**Despair: As We Bleed CD ep**  
Initial Records

This is decent, slow to midpaced metal hardcore, and it's probably the best thing Despair's put out. The songs are the usual negative "I'm gonna kill you if I don't kill myself first" lyrics. The chord progressions are nothing special, a few good licks but nothing extraordinary, but a few of the songs like **"Fade to Numb"** and **"To the Depths of Despair"** have some fast beats that sound real good. This cd would be a lot better if they just sped up the tempo of every thing just a little so it doesn't feel like it's dragging. The best thing on the cd is probably the hidden track at the end (Oops! ruined it for everyone). Overall this cd's ok, but nothing to really go out and look for. (aw) Despair at 211 Keller Ave. Kenmore N.Y. 14217

**Drowning Room : The Divinity Syndrome 7"**

Trip Machine Laboratories

Not so typical NY emo-hardcore, Drowning Room is definitely the toughest emo band around. Their **HARDcore** music fills this four song record with an interesting mix of growling\singing\reverb vocals. For the





emo-tinged metal tough guy this will float your fucking boat. Drowning Room has a lot of skill, (including some of the fastest double bass around) and it's a definite plus when the singer doesn't scream, his real voice on top of slow-beat hardcore is a nice touch. I started off thinking this record to be kind of boring, but it really grew on me. If slow hard music is your thang this will be a frequent to your record player. Karl Krebs, 15 Gabriella Rd, Wappingers Falls, NY 12590.

**Ensign: CD\7" Indecision Records**

Probably the best release yet on this label. Ensign plays melodic, sing-a-long, hardcore with a real original sound, which is rare coming from Jersey, or anywhere else. I can relate to this record and overall it's one of my favorites. The first song, **"Alzheimer's"** (all of there songs have kinda fucked up names) is a real positive song about moving ahead in life, and is incredibly energetic, probably the best song out of the 5 on this record. **"Pale Horse"** (see what I mean about the names...) is another good one about coming to face with your problems. I like their blend of original music and emo-lyrics; they really come off as a good band with a lot of potential. Indecision Records: PO BOX 5781, Huntington

**Fastbreak/Ten Yard Fight: The Bout Of The Century Contention/Big Wheel Records**

This is by far the best Fastbreak I've ever heard. More lead guitar and focus on vocals has made this record a definite must. I like all the knew changes Fastbreak has made, except for maybe the lyrics, it seems to me that their becoming less and less relatable. Still, this record is awesome and one that won't get turned over that much. The Ten Yard Fight side isn't bad just not anything knew, very typical and boring sXe, sXe, sXe hardcore.



**Fastbreak : Where it Lies 7"**

Stand Hard Records

The kids have been up to it again, fine-tuning their version of posi-old school music into this energetic and limited release. Stand Hard choose to only press 250 of this record so get if you can, it's a definite must for the skanking little kid in you. Look for their new split with Ten Yard Fight soon, and tracks on the next blackout! and East Coast Empire comps. Fastbreak: 11 Roberts Dr, Bethel, CT 06801

**Follow Through: Not This Time 7" Stand Hard Records**

The slackers of all record labels, Stand Hard Records, finally got this release out, with several different covers and inserts. Besides the shabby production work, the record can stand alone. This is energetic, fast, and proud music the way old-school





above photos by shannon, she'll do anything for some lovin'.

sXe hardcore is suppose to be done. Their positive and optimistic lyrics will get you moshing to every word. Unlike a lot of other, one-hit wonder, old-school hardcore bands, Follow Through is here to stay and keeps getting better and better. Do gather up all your emo friends, put on your sweaters, and go support CT's coolest band. Stand Hard Records, 311 Eastbury Hill, Glastonbury, CT 06033

**Fudge Daddy O's/Kitty Badass: split 45**  
**Computer Crime Records**

This isn't the punk rock record I thought it was going to be. These bands sound a lot different on record than they do live. The Fudge Daddy-Os side starts out with "**3 AM Lasts Forever**" a pretty good tune and the most punk sounding on the record, but the next song "**Admission**" is the high point of the record. It starts out with a slow mellow thing going on but then busts out into a rad Black Sabbath style chord

progression. I wish I knew what they were saying but there's no lyric sheet. The Kitty Badass side sounds like Belly or some other alterna-rock band except with some punk beats behind 'em. If you like that girly grrl singing you'll like it, even if you don't the last song "**Winona**" is pretty good and you'll catch yourself singing along. This band didn't put a lyric sheet in either, just a drawing of a cat, so I can't really comment on their lyrics. (aw)

**GhostFace Killah: Ironman**  
**Epic-Razor Sharp-Wu-Tang**

The next epic in the wu-tang saga continues, with nothing really new or exciting. Yeah this is a good cd, but most of the tracks, like Motherless Child, have already been released. But this is a definite for all you wu-heads out there. Lyrically wu-tang is always on the ball, they

show off new talent with Cappadonna and track two is a fuckin' energetic on-going dis to women, starting off with "I fucked your friend, yeah you stank hoe....my dick's da bomb, baby if your pussy's dry spit on my dick and put it in." Man that shit might work in brooklyn but...

**Groundzero\Fleshhold: Split 7**

**Just In Case Records**

Metal. A record I don't flip over. Groundzero side takes the cake on this one, there's even a cool picture of their singer on their side of the record. Typical but good, slow metal, with some melodic vocals here and there. If I was into metal this would be it. Groundzero has more realistic lyrics than other metal bands too. Fleshhold sounds like a group of monkey's playing cannibal corpse covers. If this is your thing you'll love it, but I can barely get into metal normally and this is not an



moed music for the  
worst of times.

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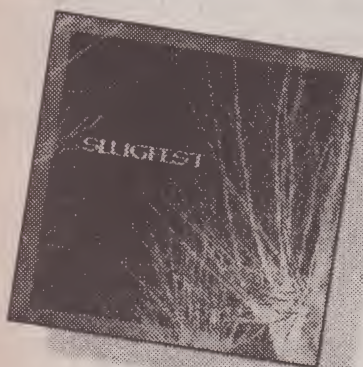
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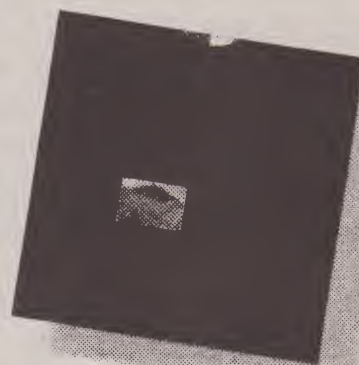
**Slugfest.**

CD  
Members of Snapcase and Despair.



**Despair.**

"As We Bleed"  
7", CSS, CD5



**Elliott.**

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exception. Some cool grunts, and fruity samples.

**H2O: Can't Get Off the Phone 7"**

**Orpahned Records**

This record is a disappointment. Unlike their last CD, that was filled with tons of original songs, sing-a-longs, and awesome graphic design, this record has two original songs and a really shitty cover. Out of the two original songs, one of them is an instrumental, "**Smokey's Last Supper**", which I wouldn't be surprised to here in something like the next 411 video magazine. "**Phone Song**" is really the only incentive to buy this record; this song is up to normal H2O standards, melodic and catchy. They do a cover of Minor Threat's, "**Salad Days**", which has to be the worse song Minor Threat ever recorded, but still it's a nice little song. They do a funny cover of "**Bad Boys**", with a little **7 Seconds** thrown in. Overall I would save your money for their next release out on Epitaph. Orpahned Records: 349 South Union Avenue, Cranford, NJ 07016

**Hatebreed: Under The Knife 7"**

**Smorgasbord Records**

This new release is bound to finally give Hatebreed the recognition they deserve. For the last year and half Hatebreed has been playing these 4 songs at tons of shows and it's nice to see them finally have a nice record out. The songs are all from their demo, all hard and energetic. This is a really great record, with a full color cover and a lyric sheet. Hatebreed: P.O. Box 3019, New Haven, CT 06516.

**Hickey's: First Album CD**

**Probe Records**

This album is definitely original. The first half of the album is made up of short fast songs which are basically pop punk with crusty guitars. The songs are really catchy; very Westonish at times, but the vocals and lyrics remind me of early Meat Puppets, except a little more coherent. The

songs run together like a concept album (not very punk rock) except the lyrics don't; they're pretty random. The second half of the album is a real long slow song called "**In The Beginning**" which is mostly an instrumental done by Led Zeppelin, which I'm proud to say I sat through once. This album is pretty enjoyable. It even comes with witty linear notes. I could do without the last 24 minutes, but who am I to question their artistic vision. It was probably just put in to make chumps like me sit there and listen to the whole thing anyway, but oh well. Over all definitely worth buying if pop punk is your thing. (aw) Hicky- 2864A 24th St. San Francisco, CA 94110



**Ignite - Good Riddance Split 7"**

**Revelation Records**

These two strike it up again, this time like Batman and Robin fighting the wars against slow, dull hardcore. Both of these bands play fast and upbeat hardcore straight out of California. Ignite does **Past Our Means** and an awesome **Bad Brains** cover, **Banned in D.C.**, while Good Riddance express' their political h\c during **Class War 2000** and **Twenty-One Guns**. This is a definite NEW revelation buy, which doesn't happen that often anymore. Good Riddance: 849 Alamar Ave., Suite c-221, Santa Cruz, CA 95868.



**The Injections : The Kids Aren't Right E.P.**  
**Shut 'Em Up Music**

Another hit for punk. This is incredibly, old-school, Ramones style punk. Catchy, and melodic this is becoming one of my favorite records fast. The A side is the definite highlight, with my two favorite Injections songs, "**Brainkill**", and the ever so catchy "**25 Perry Ave**". Make sure to check em out. 7 Newtown Terrace, Norwalk, CT 06851

**The Injections: Shoot 'em up**  
**Demo Tape**

This tape is just all out Ramones style old school punk. Every one of these songs would have no problem fitting in to one of the Ramones' first four albums, and with lyrics like, "I used to be so well. Look at me, can't you tell. My brain is killing me." it's pretty obvious who influences these guys. Everyone who loves three chord, verse, chorus, verse, songs (like me) will definitely like this tape. It's real solid, and if these guys could fill up a whole album with songs like these I'd be real impressed. I can't really comment on the lyrics all that much because it's sort of hard to understand em and they didn't put in a lyric sheet, but the basic gist of em seems to be about hangin out, girls, and having your head getting all messed up, jeez sounds pretty familiar. This really isn't anything new, but neither is most other stuff out there today, but it is a good tape for the punk rocker in you. (aw)

**Killing Time: The Method CD**  
**Blackout! Records**

Killing Time, you either love em or you don't. I don't. To me their music is mind-numbing, and repetitive. All the elements are there, good drums and vocals, all the guitar riffs are up there with the best of em, I just don't really like it; it lacks energy. One song, **Outgroup**, stood out from the others and a rare shot of energy, but besides that this album is a dud. If

your in the market check out some of their older stuff.

**Let's Go Bowling : Limited 7"**  
**Moon Ska**

This "light and dark side of the moon" clear vinyl record is supposedly only making it's debut on 1,000 records. If you were lucky enough to pick this up, it has two nice tracks from LGB, **You Take Me** and **Uncomfortable Sidekick** (both available on other recordings I think). LGB has been playing their blend of sometimes fast, sometimes slow and instrumental ska since '83. This if for the checkered-rudie collector in you. Info# (916) 577.6735.



**Lifetime : The Boys No Good 7"**  
**Jade-Tree**

This is Lifetime, be as gay as you want, it's fucking awesome. The first song, **The Boys No Good**, sounds like the stuff from Hello Bastards, with that hi-ball energy feel, and **Somewhere In the Swamps of New Jersey** takes on a sort of pop-punk-alterna-pre-Hello Bastards-sound. Two songed 45 RPM records suck, and there's really no way to get around the \$3 price, still this record is worth it.

**Madball: Demonstrating My Style**  
**Roadrunner Records**

Madball is fucking awesome, and so are all of their records. They really are fucking





good, and this record is no disappointment. It's probably the worse one of their records, but that says a lot considering this record still is really good. Best tracks off this record are, **"Demonstrating My Style"**, **"Streets of Hate"** and **"Pride"**. Their classic, New York Life, lyrics fill this 14 song CD. A good buy. Roadrunner Records: 536 Broadway, New York, NY 10012.

**Maude: Grace Beats Karma 7"**  
Youth Power Records

According to the linear notes, the last time all the members of this band were in the same room together was when they recorded this. It's pretty obvious why. The two songs on the B side are real slow and go on way to long, and the best song on the record, **"Wooden Nickels"** is all about back in the day, which is also pretty much the

theme of the whole 7 inch. Even Maude themselves admit they were pretty stale when they recorded this. Unless you were part of the CT punk scene during this bands day, I would avoid this record. (aw)

**Milhouse : Modern Problems, Old Fashioned Solutions & Classic Mistakes 7"**  
Wreck-Age Records

Blah. Typical melodic, than fast, emo-core, with some nice breakdowns. However, the ear-piercing, dying cat syndrome, lyrics really blow the whole record. You'd be better off with \$3 in your pocket.

**Pogo Strut Slam Swivel + Mosh: a punk compilation CD**  
Devil Doll Records

There's no pogo, strut, swivel, or mosh music anywhere on the cd I got. What there is lots of is pop-punk. With highlights played by **Swingin' Utters**, **Wizo** ( nothing like pop-punk German weezer wannabe's ), **Self** (very less than jake sans horns), and **Screw 32**. If you like really poppy punk, this is for you. This cd is really too long, and get's a little to close to the stuff my little sister is moshing too downstairs with her friends, but the good stuff makes up for it. Don't buy this if your cd doesn't have fast forward. Devil Doll Records, 2533 E. Broadway, STE. 8, Long Beach, CA 90803

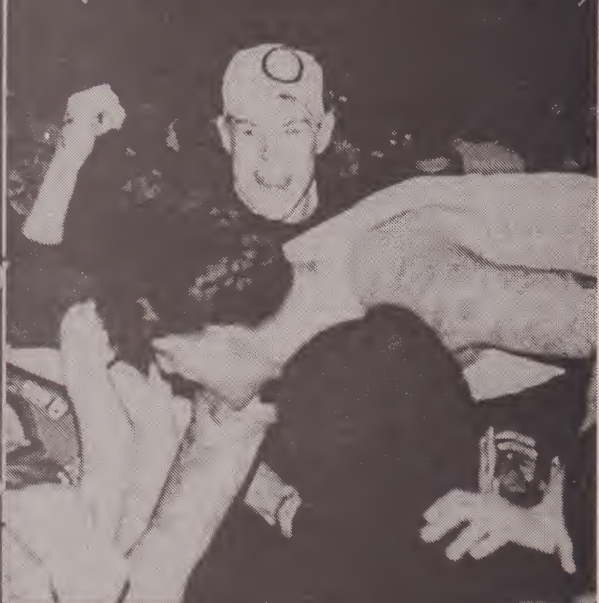
**The Showcase Showdown: Soothing Moments 7"** Beer City

"Snotty in your face punk" or some other fucking garbage is the way the way most, Elevator Music produced, ads read when talking about Showcase Showdown. Well, that's pretty fuckin stupid. Like previous Showcase releases, they blend their form of political-humor punk, into a fast mix of circle-pit punk. With songs that are just about plain nothing, besides making fun of some of America's stupid history, this record is a must for any Showcase fan. Look for them coming up on a four way split sometime soon. 23 Pomery Street, Allston, MA 02134.



# NADBALL & HATEBREED

(at the Globe...)





**Strength Through Diversity: CD comp Up Front Records**

This comp has a strong diversity between metal, hardcore, old-school hardcore, metal, punk, metal, death metal, metal, slow metal, hard metal, fast metal, and more metal. Over all this record is very metal. Not bad just metal. Highlight appearances by Drowning Room, Groundzero, Follow Through, Tenfold, Comin' Correct, and Divided by hate. There's a total of 20 bands on this 6 buck comp, defiantly worth checking out. Up Front Records, 7 High St. Collinsville, CT, 06022, xelementx@aol.com

**Strong Intention: 7"**

Fist Fight Records

The best Maryland hardcore I've ever heard. Of course it's the only MDHC I've ever heard. Shitty photo-copied cover, with youth crew photos, normally just my thing. But hey stereotypes aren't always right, especially in this case. This music isn't really fast, but not death-metal slow either. Plenty of moshy parts, with not so old-school growled vocals. Positive lyrics and a good message. I like this line from **"No Reward"**, "You turned your back on all of us, now I'll turn my fists on you". This record will grow on you. From the pictures it looks like they put on an energetic show also. But then again how come there's not pictures of their singer? Oh, yeah cause their drummer sings. Hummm... They cover a **Negative Approach** song, enormous bonus points for that. Fistfight Records, 40 E Washington St. #213,

Hagerstown, MD 21740.

this  
7"  
is a  
must  
buy  
it  
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away  
or  
else  
XXX



**Times Expired: taciturnity CD**  
Serifim Records

Well to start off with I had bad intentions for this disk. Let's see, first the kid who sent it to me spelled his own name wrong. Then at first glance at the cover I noticed some horrible emo graphics, you know lonely, cross in the background pictures. Then at a fast skim through the lyrics I saw emo, emo, emo. Plus they used a vocab word for a title. But I'm an ignorant fuck, and once I rocked the disk I was surprised. This is very individual, hip-hop sung, heavy drums and guitar emo. At first it was kind of obnoxious, with lines like "never love again, my heart is dead...", but it grew on me like Redman. Compared to hip-hop their rythmes are sloppy, and compared to hardcore the music is bland but tough. But they combine the two to make something really fucking cool. The coolest emo band since Lifetime. Times Expired, 707 Elm St., Woonsocket, RI 02895.

**A Tribute to The Smiths: The World Still Won't Listen CD**

Too Damn Hype Records

Well, this is a tribute. What can I say, you either like the smiths or you don't. If you do, you'll like this record, with covers done by **H2O, Slapshot, Screw 32, Down by Law, Youth Brigade, and the Business**, you can't really go wrong. I actually like a lot of these remakes better than the originals...sorry Morrissey.

**Steadfast-Misguided 7"**

Youth Power Records

This is pretty good 7 inch. Pop punk with social/political lyrics, something you don't hear everyday. Most of the lyrics are about society telling people what their goals should be, and how to live their lives, and how it causes so many problems. Most of the anger is focused toward the school system, and the booklet even has a pretty powerful narrative written on going back to a high school reunion and seeing how



different and segregated everyone was in their own little cliques, basically how fucked up everyone is because of the mentality school instills in people. The best song on the record is "Accepting Defeat" about our nation losing focus on what's important in life, and how we willingly gave up our freedom. The high point of the record is in the middle of this song, "Rock 'n fuckin roll!". Like I said, a decent record, worth picking up. Steadfast: 47 East Middle Tnpk. Manchester, CT 06040

**Sum Of All Fears:** From this day forward...CD

East Coast Empire Records

This is an impressive CD. Incredible vocals, on top of nicely produced and mixed music, makes this seven song CD stand out from the crowd. They spent time on the lay out too, which I think makes a difference, it looks really slick. This is hard, energetic, emo-lyriced music, and really fun to listen too. They mix slow hard beats, with fast GO! drums, and it comes off sounding great. Only downfall, the disk sells for 10 bucks. S.O.A.F.: 83 Wyldewood Rd, Easton, CT 06612-1527

**Ten Yard Fight :** Hardcore Pride  
Big Wheel Recreation

"hardcore pwwiiide!!!" Besides the whole "r" thing this is typical sXe as fuck old-school hardcore. This six song record is loaded with pride fueled lyrics and tons of energy. Big Wheel Recreation: 325 Huntington Ave #24, Boston, MA 02115.

**Tripface:** Some Part Sorrow CD  
Exit Records

This cd confuses me. I've listened to it a few times now and I don't know what to make of it. I listen to some parts and there's nothing there, just slow boring hardcore, but then a second later there will be a part so good I get shivers down my back. The lyrics are the best part of the

album; a nice mix of painful memories and feelings, with positive thoughts and actions. The song structures are pretty unique. They have a neat little trick of playing a really heavy power chord progression then putting little melodic guitar lines in the middle of 'em. The only thing that I wish was better is the drums on some of the slow parts, they have a tendency to get real simple and boring. I like to hear a lot of fills and neat rhythms during the heavy parts and they just weren't there. Some of the highlights on the cd are "**Burden**", a song about a past friend who now there is only bitter hatred for; "**Foundation**", about people with egos, putting themselves on pedestals, and feeling superior to others, and how we shouldn't just go along with these attitudes. "**Still Here**" is a song about a relationship gone bad and how hard it is to be left behind, and "**Brotherhood**", a song about unity. And of course what cd would be complete with out a **Twisted Sister** cover. Tripface's version of "**I Wanna Rock**" definitely brings the album to a new level. This cd does have it's highlights but it's really not that consistent. But, if you like that Tripface style it's worth picking up. (aw) Tripface-P.O. Box 254 Laurel, NY 11948

**Upfront :** Doing it live on WNYU

There's really no great way to get around some of the poor quality sounds of live recordings, but besides that this album is up to par with any other Upfront record. They keep up with their skank rythmed breakdowns, with lot's of GO energy. The first song, **Something to Strive For**, starts off with a melodic, 'if Beck was hardcore'...sound. **Deliverance** is hard to understand because of the distorted vocals, and then to the energetic **Foolhearted**, "YOU WERE WRONG FROM THE FUCKING START!!!!", very fucking cool. On clear vinyl.



Once again in my daily, mind-numbing, journeys through my high school, some fuck came up to me with another brilliant idea. I don't know what it is about me, maybe I look funny, but whenever some moron in my school comes up with some half-assed theory they always feel it necessary to run up to me and let me know about it. This time it was about being vegan and not eating things like artificial color and nutra-sweet because of their damaging affects on the human body.

This kid, who some how comes from a family with other vegans in it, and calls himself sXe and vegetarian (even though he eats meat and gelatin because 'he doesn't get enough protein') told me about why he eats nutra-sweet and why I'm a hypocrite for not eating it.

"Well your vegan but you drive a car right?"

All I could do is groan.

"Well gasoline has a lot of harmful shit in it, and when you breath it in it's really bad for you, but I still drive, so I

don't see any reason why I should use gas but not eat nutra-sweet." I don't care if your vegan or not but sometime along the way you've probably heard some dumb ass reason like this, "well if your gonna do one bad thing you might as well do em all". I don't even no where to start with this.

Nutra-sweet is bad fucking shit. Even if your cruel enough not to care about the animals that it's tested on, the stuff is really really bad for you. Nutra-sweet or Aspartame (also know as **Equal** or **Spoonful**) has had over 10,000 consumer complaints from Nutra Poison. 80% of food additive related complaints to the FDA are about this shit yet people keep downing the stuff daily, ignorant to the fact that it is a serious danger.

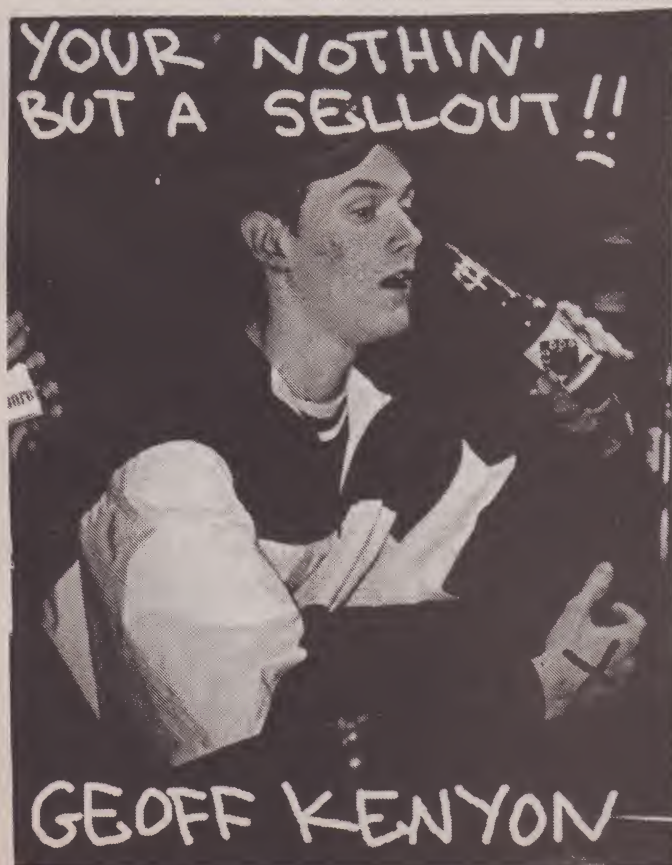
In Feb. 94 **Omni** magazine wrote:

**"If you are using aspartame and have headaches, depression, slurred speech, loss of memory, loss of sensation in lower legs, anxiety attacks, chronic fatigue, vision loss, floaters, retinal detachment, seizures, etc. you have ASPARTAME DISEASE. .... Get off this dangerous drug right away."**

Hey, and if you eat this shit not ta get any fatter Aspartame makes you crave carbohydrates, so you gain wait. Drink diet soda, get fat now, and later develop seizures, diabetes, blindness, MS, depression and death, ooh-eeey!

Anyways this is bad shit. But hey since you use gas you might as well just live it up cause your gonna die anyways, right? Fuck it, you might as well smoke crack and kill your boss cause you drive a car and we're all gonna die anyways huh? I don't fucking think so.

Back to this kid. Cop-out. That's all I can say. His reasoning makes no sense, and his actions do the same, yet he's not a strong enough person to do anything about it. Don't be like this person. You don't have to be vegan to stop eating nutra-sweet, or tested products. Do the best you can, no matter what it is, and don't let your faults ruin the best of you.





# Good Riddance

- chris, interview done with Russ

S.F. : What's the line-up to your band and are you all original members?

Russ: The band has only existed for 10 years but only seriously for about 5. I am the only original member, Luke plays guitar since Jan. 1990, Chuck plays bass since March 1994, Sean plays drums since Sept. 1995.

S.F. : What's the newest movement in Good Riddance and where do you see yourselves in the future as a band.

Russ: ( Pretty much...) were going to keep trying to write a good mix of emo-tinged punk and socio-political hardcore and tour a lot...

S.F. : What would you say is the best and worse things about your scene and what do you want to change about that?

Russ: The best is seeing the younger kids becoming active both politically and in the punk/h.c. scene with zines etc... The worst thing is the occasional holdover of sexism, homophobia and racism still in

our scene and the stupid cliques that separate punk from hardcore.

S.F. : So would you say your band is trying to get a specific message across?

Russ: Yeah, to question everything and change you world by changing ourselves.

S.F. : Do you have any plans for upcoming tours or records?

Russ: We'll be touring in Europe in April '97 then possibly Japan in June, then a full U.S. summer tour with New Jersey's Ensign.

S.F. : What do you think of all this hip-hop ( tupac ) bullshit, like east coast west stuff, and do you think that problem is gonna come here ( the hardcore scene ).

Russ: Where've you been, it's here.

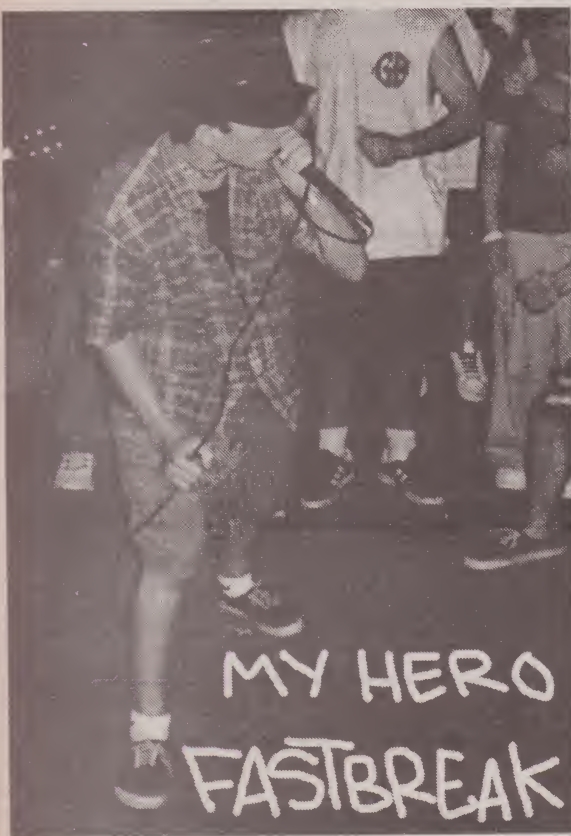
S.F. :Uh..oh yeah...Well that's it, any shout outs?

Russ: Go Vegan. Hi to Fastbreak. Open your mind. Later.

I'm a loser and don't have any pics of good riddance.

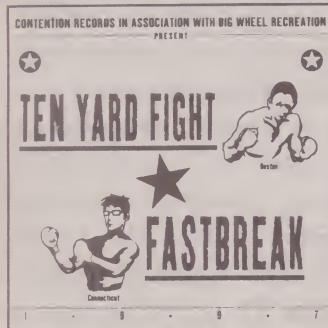






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## ZINE REVIEWS

I find it near impossible to keep up with doing reviews. No matter what, I always miss something and just can't keep up in general, so ( sorry all you fellow zine dorks ) I've cut down my zine reviews, a lot. Pretty much here's a couple of reviews of really good zines, not all of them, just the one's I managed to get my grubby hands on for free. I left a lot of good zines out, sorry, but hopefully they'll make it in to next issue.

### Chord Issue#10

(formerly All That)

PO BOX 1520, Cooper Station, New York, Ny, 10276-1520

85 Pages, Glossy Paper + CD \$4.95

Full Color, Free Cd's, Glossy Paper, and an interview with the Decendents, this magazine is nicer than Rolling Stone. For a cover price of, \$4.95, it's an investment, but well worth it if you compare it to any other major magazine. This issue came with lot's of hardcore related news and pictures, some good interviews ( Marauder, and Warzone ), and plenty of up to date reviews; plus it's got a cool interview with Henry Rollins, how down is that? Cd includes the Decendents, Sub Zero, Maximum Penalty, and more.

### Extent #8

PO BOX 116, Boston, MA, 02120

88 Pages, Newsprint + CD \$3

This has to be the nicest zine around. It has a real professional look, with a DIY feel, which most 'big' zines often lack. Issue #8 keeps Extent's reputation going with plenty of full color pages and pictures, and the latest east coast gossip. Good interviews with H2O, Redemption 87, 454 Big Block and more. This issue has some funny articles and quizzes, I personally liked the article on how to be DIY, some very useful tricks of the trade. For only 3 bucks you can indulge yourself in the latest and hippest news and pictures and listen to the free 22 song cd featuring, One King Down, Ten Yard Fight, 454 Big Block, Skankin Pickle, Despair and more.

### Hellbender #9

PO BOX 547, Vails Gate, NY, 12584

40 Pages, Newsprint \$2

Another nice east coast zine that' come a long way. This issue is very reader friendly, with clean layouts, big pictures, and fun to read interviews. Sometimes it's nice to take a break from 8 pt. font zines, and read something that's spread out better. This issue features interviews with Down By Law, Good Riddance, rock-stars Goldfinger, H2O, All Out War, Avail, and more. There's also some really good articles, I liked I'm Punk, Your Not. Overall this is a great zine, the only draw back is it's \$2.

### Jersey Beat #57

418 Gregory Avenue, Weehawken, NJ 07087

108 Pages, Newsprint w\glossy cover \$2

Somehow Jersey Beat is still pulling it off, filling their magazine with all the latest crap for the fifty-seventh time. This issue is a whopping 108 pages, very cool, and it blows MRR out of the water. With all sorts of punk rocker news and reviews, and interviews with **Weston, Trip 66**, and a very special interview with **Murphy's Law**, you can't consider yourself punk if you don't read it.

### Suburban Voice #39

P.O. BOX 2746, Lynn, MA 01903

116 Pages, Newsprint w\glossy cover \$3

A very important piece of punk history keeps it up this issue with interviews with **Lifetime, No Use For A Name, Propagandhi, Strife** and more. This issue has so much stuff it's sure to stay in your bathroom magazine rack for a good month. There's tons of pictures, and articles and unfortunately an interview with the **Blanks 77** if you're into that kind of thing. This issue comes with a split 45 7" featuring **Tub, Fed Up, and Jon Cougar Concentration Camp** ( what a great fucking name! ). Worth the time and the money so buy (I can't get rid of all this space) it.







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issue #8



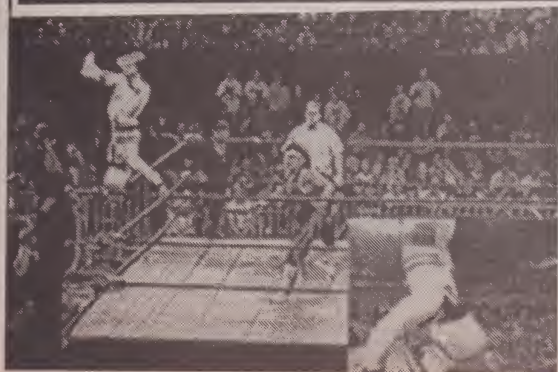
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## Slug & Lettuce



Slug & Lettuce is a free punk zine emphasizing contacts and  
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Well that's it for Straight Force #2. I hope you liked it, i'll be doing them approx. bi-monthly or so, however the cash flow let's me. Stay Hardcore and check out In My Eyes, No Way Out, the Trust, and Chelloveck 4. Here's a quote from Floorpunch, "People who are sXe and don't call themselves sXe are fucking gay. They're one step away from taking a dick in the ass". There's something intelligent for you to sleep on. -XchrisX



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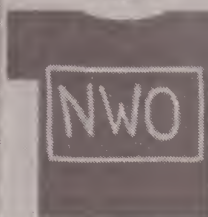
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